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ADAPTED WITH ECONOMY TO THE  
COMFORTS AND TO THE ELEGANCIES OF MODERN LIFE.

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**By C. A. BUSBY, ARCHITECT.**

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## P R E F A C E.

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THE science of Architecture, to whatever perfection it may have been carried by the exertions of genius, derives its origin from inventions of the rudest and most simple kind. It is generally supposed that the first buildings, if they deserve that name, were constructed as shelters from the inclemencies of the seasons, and were composed of the branches of trees placed obliquely towards a point at the top, the exterior being covered with leaves or other adventitious materials.

But, as the centre was the only part in which any person could stand erect, the inconvenience of the conical figure was soon discovered, and a more convenient form of construction adopted. Trunks of trees, perpendicularly placed in opposite rows, were connected at their tops by beams extending from side to side ; turf, boughs, and leaves, laid upon them, filled up the intermediate spaces, while the lateral parts were closed in a similar manner. In this partial improvement one grand object was neglected, that of throwing off the rain, which lodged on the flat roof, and penetrated to the interior of the building. To obviate this inconvenience the roof was raised in the middle, and made to project from the walls. In these primitive huts we trace the rudiments of the Doric Order.

In future ages, the trunks of trees became columns ; the longitudinal beams, architraves ; the ends of the transverse pieces, tri-

glyphs ; and the projecting roof, a cornice. The gradations of idea were, doubtless, minute, and the progress of improvement slow ; and it is in the structures of ancient Egypt that we first observe anything worthy the name of Architecture. Of their private buildings we are ignorant ; in all countries these are of slight and of fragile construction, and ill-calculated to resist the ravages of time. But many of their public buildings and national monuments have outlived the records of the times in which they were raised ; and, in some instances, are the only memorials of antiquity.

The Egyptian Architecture, notwithstanding its incongruities and barbarisms, possesses a striking and characteristic magnificence, chiefly derived from magnitude, peculiarity of form, and excess of ornament. The temples of Egypt, particularly those of Thebes, at Luxor, were on a plan as singular as grand ; each of which may be considered rather as an assemblage of monuments than as *one* building.

But the Architecture of Egypt, however well it might be adapted to the religious worship of that country, is in most instances extremely heavy, uncouth, and inelegant : and the artists do not, in fact, appear to have arrived at any great perfection, either in theory or practice. With the construction of an arch they were utterly unacquainted ; and all the roofs of their covered temples are supported by massive transoms and crowded columns.

It was in *Greece* that the true spirit of Architecture was first manifested. *There* the fostering genius of Pericles inspired a noble emulation. The harmony and elegance, symmetry and grandeur of the buildings raised by his direction, have been the theme of admiration for twenty centuries, and at this day are deemed models of perfection. To the Greeks we are indebted for the three most beautiful

of the Orders of Architecture, the Doric, the Ionic, and the Corinthian. And though, as appears from the great similarity of their buildings, they might not be deeply versed in composition, they laid the foundation of a science afterwards to be brought to perfection by the labour and liberality of the Romans.

Though, as before observed, we are unacquainted with the ordinary buildings of antiquity, yet, from the writings of that ornament of the Augustan age, Vetruius, we derive a minute description of the general forms, proportions, and details of the temples, baths, forums, basilicas, theatres, palaces, and villas, of the Greeks and Romans ; and at the distance of many centuries we are enabled to ascertain the use, and to appreciate the merits, of the grandest structures of antiquity.

Some persons are of opinion that many of the designs of modern Architects are superior to those of the Ancients ; but the comparison is unjust : unfortunately, Architects of all ages and countries are obliged to submit to national and prevailing customs ; and were the unexecuted designs of the Ancients as superior to their buildings as those of the Moderns to our present edifices, I doubt not but the balance would be found greatly in favour of antiquity.

To give a description of buildings adapted to the manners and customs of nations no longer in existence, and the use of which is long gone by, is unnecessary ; it is sufficient to observe, that they were planned with a strict regard to propriety and convenience ; designed with majesty and elegance ; and executed with the greatest firmness and solidity : and, but for the devastations of war and superstition, time had still left them almost unimpaired.

When Rome, after ages of prosperity and improvement, of splendour and magnificence, was humbled by the power of barbarians,

and her weakness, ignorance, and superstition spread their reign over the fairest provinces of Europe, the practice of Architecture was then reduced to the piling of stones, torn by the remorseless Romans from ancient structures ; and in their rude walls we observe the shafts of elegant columns, capitals of exquisite workmanship, and various other fragments of members and mouldings, thrown into a state of the greatest disorder and confusion. During the civil commotions of the middle ages, many structures were utterly destroyed, and the stones frequently burnt to lime as materials for the erection of fortifications and towns. Yet so great and numerous were these resources, that, notwithstanding these depredations, many monuments still remain to testify the former splendour of the science of Architecture. The preservation of a great part of the Coliseum (the vast amphitheatre of Titus) we owe to the classical respect of a Christian Pontiff, in a barbarous age.

But it was impossible, while such examples were constantly before their sight, that even barbarians could long view them with indifference ; and we accordingly find, in the early Christian churches, imitations of the ancient manner, afterwards improved by the perseverance and skill of the monks. At length the vast church of Saint Peter reared its head above the humbled, though *immortal* city ; and we may excuse that Pope of a crime who destroyed the Septizonium of Severus, in order to employ the stones in the construction of this famous basilica.

The science of Architecture, after this period, gradually resumed a portion of its pristine vigour ; and in the buildings of the continent, particularly of Italy, we admire the works of Bramante, Michael Angelo, Palladio, Vignola, and others. Many of their structures are grand and beautiful ; but we are frequently obliged to reprobate their heavy masses and inelegant parts ; while we cannot but lament

that the modern Italians, in their search for novelty and variety, have fallen into errors more gross than could easily have been expected.

It is a general remark of travellers and foreigners, that the palaces and villas of Italy exceed in grandeur and magnificence those of our own country. In accounting for this superiority, many attribute that to the genius of a nation which is rather the consequence of local circumstances and a despotic government. In Italy the mountains abounded with stone, and the forests with timber ; every nobleman was, till lately, an independent prince ; and the leisure of a people, not engaged in commerce or manufactures, was employed in the erection of splendid palaces, elegant villas, and stately terraces, to gratify their vanity and caprice. The inhabitants of Britain have, on the contrary, been more actively employed in gathering together the treasures of the world. But when the liberality of the nation, or the taste of an individual, has been directed towards the building art, the genius of her Artists has generally equalled and sometimes *surpassed* their continental competitors. The magnificence of Blenheim and Castle-Howard, the grandeur of Holkham and of Wanstead House, rival the proudest examples of Italian splendour.

Architecture in England was, however, for a length of time, in a humble and degraded state. The British nation regards the genius of Inigo Jones as the reviver of the art. Many grand buildings were erected under his direction, and though, in some instances, the *details* are defective, a greatness of style generally pervades his designs, and gives him a conspicuous place in our catalogue of distinguished Architects. At length, the devastation made by the fire of London presented a scope for the display of the greatest talents ; and a man was found not unequal to the occasion. The Cathedral of St. Paul's, and the other works of Sir Christopher Wren, are justly the boasts of

England, and the admiration of foreigners ; and the names of Vanburgh and Campbell, of Carr and Chambers, will ever be held in respectful esteem.

About the year 1764, Robert Adam, one of the projectors of the Adelphi in London, published a splendid work on the ruins of Diocletian's Palace at Spalatro, in which that Roman Emperor, after his abdication, wished to pass the remainder of his life. This extensive building was intended to possess every accommodation with which the Romans were acquainted ; and the first Architects of the time were employed in its construction ; but the arts had declined ; and though some of the smaller parts merit our commendation, it forms, upon the whole, a forcible example of the decay of genius, and of the depravity of taste, of the mighty empire of Rome.

This publication introduced the author and his brothers to the notice of the public, and produced a remarkable change in the taste of the day. It appears that Adam, in the course of his laborious researches, had imbibed the style and manner of the Architects whose works he had been employed in elucidating. Thus we observe in the Adelphi, and in his other works, the same misapplication of members and redundancies of ornament. We see pilasters whose shafts are embellished with flowers and foliage ; and pateras and vases most unmeaningly introduced. Yet it cannot be denied that some of his designs are elegantly conceived, and beautiful in their effect ; an example of which may be instanced in the entrance to the Park of Sion House ; though the incongruity and confusion so prevalent in the decorations must always be adverse to true taste. The application of Corinthian leaves to the Doric capital, and the adoption of the most trivial ornaments where strength and solidity should

be the prominent characteristic, cannot but displease the most indifferent spectator.

Chambers and Adam being contemporaries, it is somewhat singular that their styles should be so dissimilar ; the former possessing a correct and classical taste, derived from the study of the most admired examples of the Ancients ; while the latter appears a mannerist, and a mere imitator of their defects. Yet the buildings of his time prove that the caprice of fashion and the love of novelty procured him a majority of votaries. This ebullition of a false taste having now subsided, the latter is only considered as an Artist of enterprise and ability ; while the fame of Chambers has spread over the most enlightened regions of the world.

Till lately the Moderns were ignorant of Grecian Architecture, properly so called. It was usually included and confounded with the Roman. There is, however, a very striking distinction. About thirty years since, Stuart and Rivett published, from actual admeasurements, a complete and accurate elucidation of all the Grecian buildings then remaining in Athens. This work has ultimately produced a considerable effect on the present taste in Architecture ; and now, in almost all new buildings, Grecian members and ornaments are so prevalent as to obtrude themselves on the notice of the most superficial observer.

The Grecian style possesses many peculiarities which render it particularly well adapted to small and simple buildings. The *boldness* of its parts gives consequence to the most limited edifices ; and its elegant ornaments are admirably suited to domestic buildings ; but, for the sake of singularity, and the gratification of vanity, they



have, in many instances, been so distorted and disfigured by tasteless professors, as scarcely to retain any traces of their beautiful original.

Of all the vanities which a sickly fashion has produced, the Egyptian style in modern Architecture appears the most absurd: a style which, for domestic buildings, borders on the monstrous. Its massy members and barbarous ornaments are a reproach to the taste of its admirers; and the travels of DENON have produced more evil than the elegance of the engravings and splendour of his publication can be allowed to have compensated.

Some persons have thought the public taste has been vitiated by the numerous books of designs for villas and cottages which have been published within these few years, and that gentlemen who would otherwise have employed an Architect of acknowledged skill and taste, have been induced to forego such necessary aid. This is an erroneous opinion. The fact is, that gentlemen, instead of depending on their own judgment, or on that of some ignorant, unqualified builder, have generally availed themselves of the advice and personal assistance of the authors of these works; and that the public taste, having had the advantage of such guides, has consequently been refined and improved, there can be little doubt: however, the partiality for thatched cottages and houses has lately been carried to an excess; since in many instances the comforts and elegancies, and sometimes even the conveniencies of life, have been sacrificed to the affectation of rural simplicity and rustic effect.

Some modern theorists have advanced as a maxim, that the appearance of regularity in *rural* buildings should be studiously avoided; and they have endeavoured to draw a parallel between the productions of nature and the works of art. They say that the most beautiful

aspects of nature are composed of irregular masses, and assemblages of light and shade ; and that a similar and corresponding character should be given to everything which forms a part of the scene. This argument may at first appear plausible, but will not hold if we reflect, that in all landscapes where the building does not form a principal, the artists ought to consider that it forms only a *component* part of the scenery ; and that all the beautiful effects of light and shade, of colour and outline, are produced by the contrast of the regularity of the building with the picturesque variety of nature, and it will be found that in such situations the most simple building will be the most pleasing ; for numerous divisions and complexity of design distract the attention, and divert the mind from the general effect. On a nearer view, the defects of this irregularity are much more obvious ; for the building then becomes the principal, and the landscape an inferior consideration. Yet it is necessary that every building should have some general character and principal part, which at the first view should impress themselves on the attention of the beholder ; otherwise the eye wanders from part to part without finding anything of sufficient importance to arrest its attention ; and the mind, instead of being interested and satisfied, becomes disappointed and fatigued. Such is the consequent effect of irregularity, for as the term itself implies, it is the absence of a principal part, or general character.

Upon the whole, however, it must be allowed that the Architectural taste of the Moderns has, within the last century, considerably improved. We now rarely observe those weighty members, massy ornaments, and gloomy aspects, so prevalent in the rural structures of our ancestors : and the true impressions of cheerfulness, elegance, and refinement, are so well understood and so happily united in our modern domestic dwellings, that I hesitate not to say we are rapidly advancing to a state of perfection.

P.S. Having, since writing these observations, been honoured with the GOLD MEDAL of the ROYAL ACADEMY, for an Architectural Drawing, being ‘ *A Design for a Building to contain the Royal Academy, with the Royal and Antiquarian Societies,*’ gratitude for this public honour requires that I should embrace this opportunity, and avow my sensibility of so flattering a distinction, lest I should appear to undervalue the highest reward of the ROYAL ACADEMY.

## DESCRIPTION OF THE PLATES.

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### PLATE I.

*Design for a small Country House, consisting of a Ground Floor, containing Six Rooms.*

THIS design would be appropriate to the accommodation of a small family, and might be elegantly decorated. It would also form a handsome lodge at the entrance to a Park ; and might become the residence of a gate-keeper or bailiff ; or could be divided into two smaller tenements. The front is adorned with a Doric portico and pediment, and the whole should be stuccoed in imitation of stone.

### PLATE II.

*Design for a Villa.*

This building contains all the conveniencies usually required for a small respectable family. It is so planned that the offices are separated from the other parts of the house. The parlour and sitting-room are of handsome proportions ; and in summer the hall would become a very desirable apartment. The doors of the parlour and sitting-room would be considerably widened, and the three might then be thrown into one. The bed-rooms, which are four in number, are so contrived as to be completely out of sight in the front of the house.

## PLATE III.

*Design for a Villa.*

All the apartments, except the bed-rooms, are on the ground-floor ; the elevation, in the Roman style, is adorned with a portico of the Ionic Order ; the centre is surmounted by a dome. This design is small and compact, and would form a commodious and desirable residence.

## PLATE IV.

*Design for a Country House.*

This house consists of two floors. On the ground are the parlour and drawing-room, at the back of which is the kitchen, above are three bed-rooms. The external appearance of the building is neat and simple ; and it would form a pleasant occasional retreat to a gentleman engaged in business.

## PLATES V. and VI.

*Design for a Double House.*

The entrance to each dwelling is on the side. The plan is so divided that each has a good room in the centre of its front. The parlours and drawing-room may be thrown together by folding doors. The kitchen, wash-house, &c., are below stairs. Each house has three bed-rooms, on the one-pair floor. In the external appearance these two dwellings form one uniform building.

## PLATES VII. and VIII.

*Design for a Villa.*

Simplicity is the character of this design. A portico of Greek Doric columns occupies the centre of the elevation ; on each side of which is a window down to the ground. This building is proposed rather as an occasional than a constant residence. The plan, however, affords sufficient accommodations for a small family desirous of enjoying in seclusion the pleasures of rural retirement.

## PLATES IX. and X.

*Design for a Villa.*

In this design the offices are in the basement. The sitting-rooms on the ground-floor, and the bed-rooms on the one-pair. Considering the dimensions of the house, the accommodations are numerous, and particularly suitable to a moderate-sized family. In the front of the house, between the projecting wings, is a Doric portico ; over it is a balcony, to which a handsome veranda would be no inconsiderable improvement.

## PLATES XI. and XII.

*Design for a Villa.*

In the spring of 1807, this design was executed in Nightingale Lane, Clapham Common ; from whence it has acquired the name of *Nightingale Cottage*. It contains in the basement all the offices and servants' bed-rooms. On the ground floor a parlour and drawing-room, with a hall between them, which may be occasionally thrown

open and form a very large room. Behind are two bed-rooms and a sitting-room. Above is a room, which in summer has been appropriated to tea parties. Another room on the same floor forms a library. Over the bed-rooms on the ground floor, that is, in the roof of the wings, are two more rooms, which are not to be discovered from the exterior of the building. And it is a fact which I am allowed to state, that the numerous accommodations in this house have, on inspection, surprised most persons who judged of it only by its external appearance.

#### PLATES XIII. and XIV.

##### *Design for a Country House.*

This design, containing all the accommodations usually required by a genteel family, is well-calculated for the residence of a gentleman of small fortune. The apartments are of suitable dimensions, and sufficiently numerous. The kitchen and wash-house, together with the servants' bed-rooms, are separated from the other parts of the house; and the interior admits of being decorated according to the taste of an enlightened proprietor.

#### PLATES XV. and XVI.

##### *Design for a Country House.*

The conveniences in this house are much the same as those in the preceding plan. The arrangements, however, are somewhat different. The drawing-room has a bow with three windows, which projects from the building; but the principal variation is in the elevation. A house upon this plan might, with little difficulty, be divided into two. And, though each would be small, they might be both commodious and elegant.

## PLATES XVII. and XVIII.

The accommodations of this design are so like the preceding, that the reader is referred to the plates, where the apartments with the dimensions are marked, to observe the difference. The elevation is, nevertheless, very dissimilar, and would form no unpleasant object in rural scenery.

## PLATES XIX. and XX.

*Design for a Villa.*

To a gentleman of affluence and taste this design, it is presumed, is particularly suitable. The apartments are spacious and numerous. A hall adorned by columns, pilasters, niches, and a suitably elegant staircase, are proper accompaniments to the decorations of the other apartments. In attending to the luxuries, the conveniencies of life have not been neglected. The back part of the house contains six handsome bed-rooms, with dressing-rooms; and in the basement there is ample space for offices of every description. In the principal front is a portico of four Grecian Ionic columns, the ascent to which is by a double flight of five steps; and the broad terrace in the front of the wings will considerably improve the general effect.

## PLATES XXI. and XXII.

*Design for a Villa.*

The principal front of this edifice is adorned by a circular portico of the Doric Order, on each side of which are three pilasters. Between these are French windows, and the centre of the building is crowned



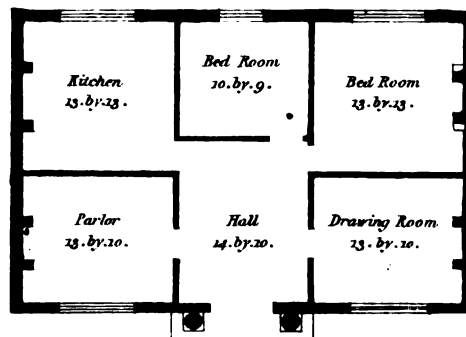
by a dome. The internal divisions, as shown on the plan, are adapted to the conveniences of modern life : and in this, as in most of the preceding designs, the author has separated the servants' apartments from the other parts of the house.

## PLATES XXIII. and XXIV.

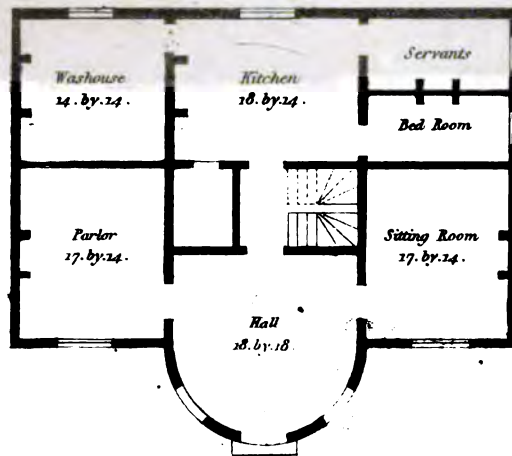
### *Design for a Villa.*

The principal apartments, including two best bed-rooms, are in this design on the ground-floor. The centre of the building, however, rises above the wings, and will contain four bed-rooms. The drawing-room 29 by 21 feet, and the library 23 by 20, by opening a pair of folding-doors may be thrown into one, and will together form a room 52 feet in length. The large portico in the front is of the Ionic Order. The pilasters which ornament the wings are Doric, surmounted by an entablature and balustrade. The whole of the servants' offices are concealed in the basement.

*Plate 1.*



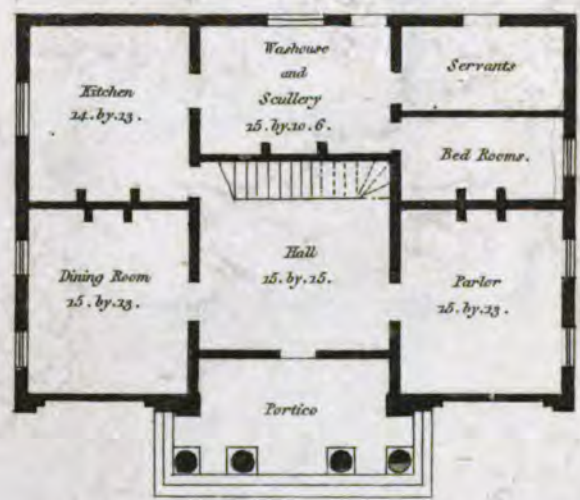




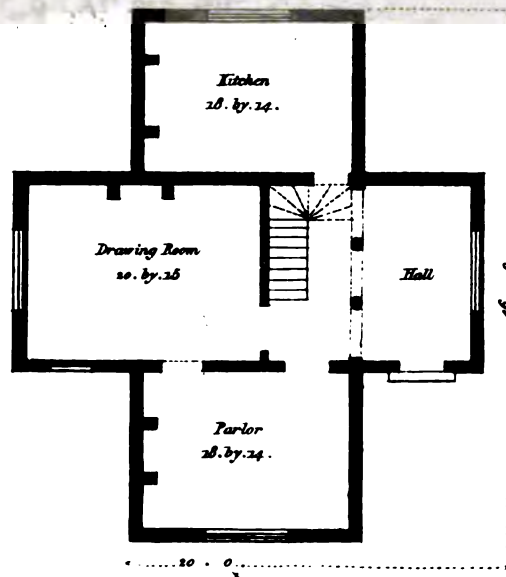




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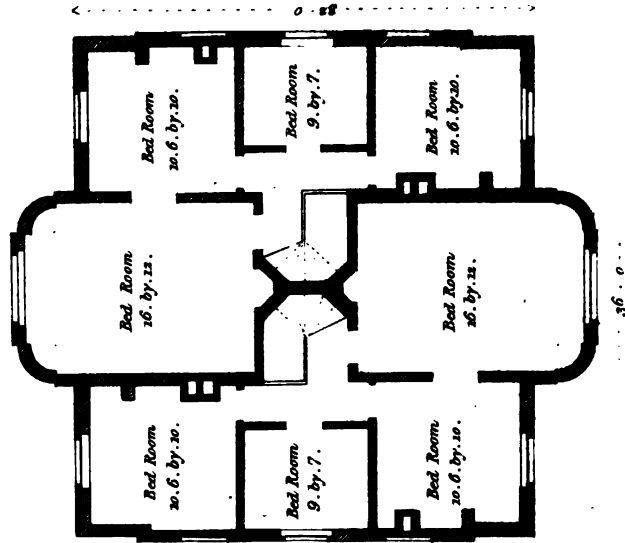








Chamber Plan.



Ground Plan.

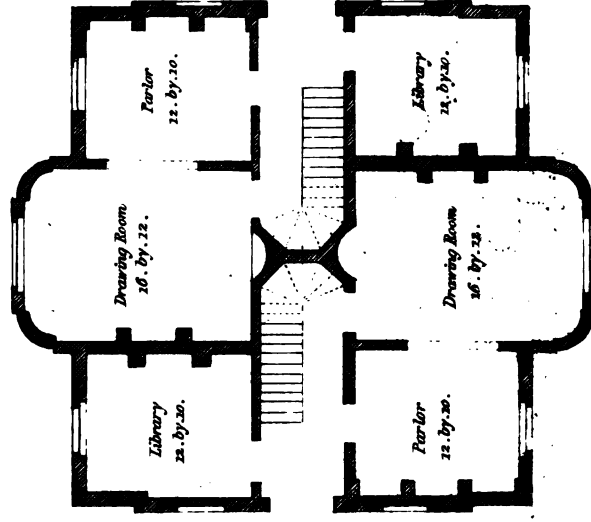






Plate 6.

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*Ground Plan.*

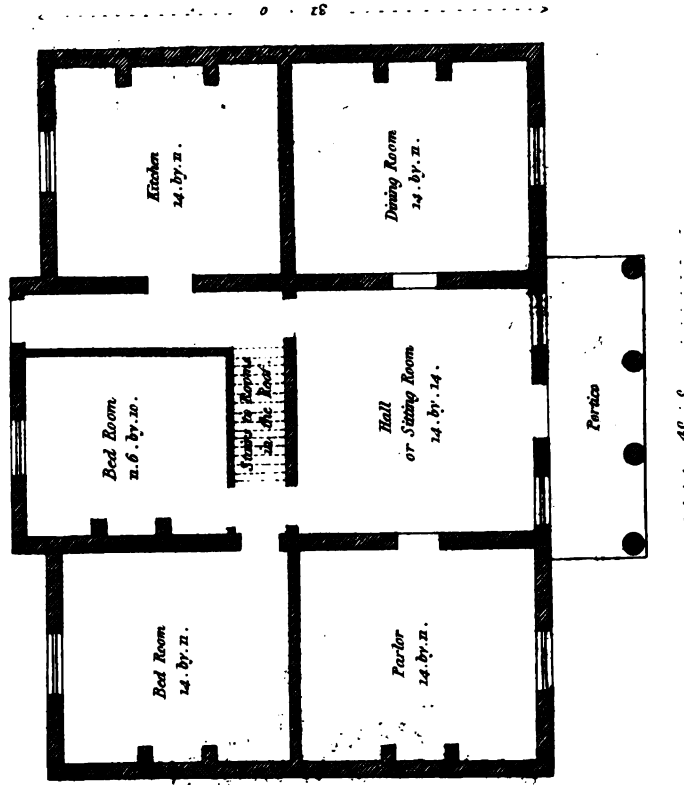






Plate 8.

HALE 59

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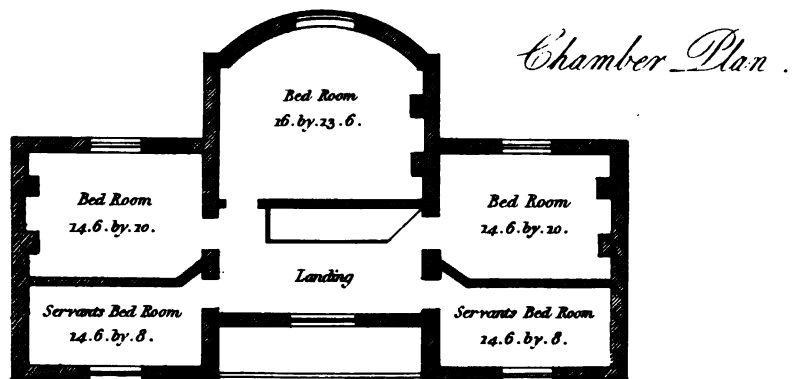
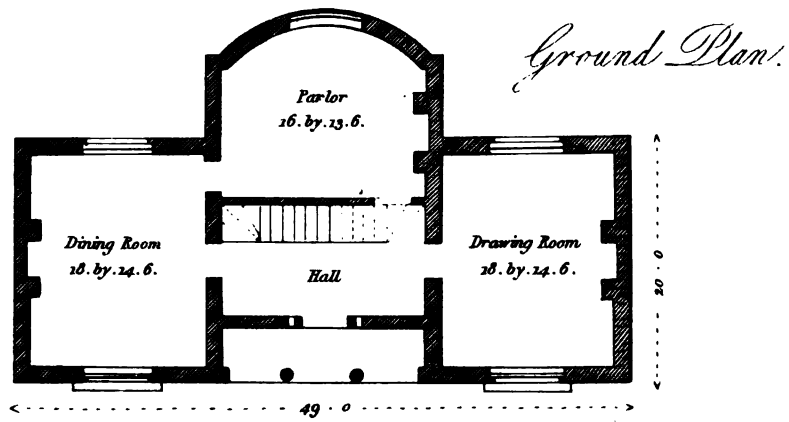
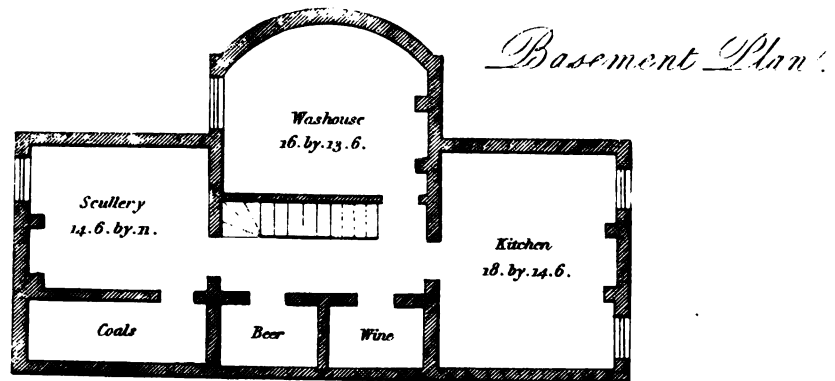




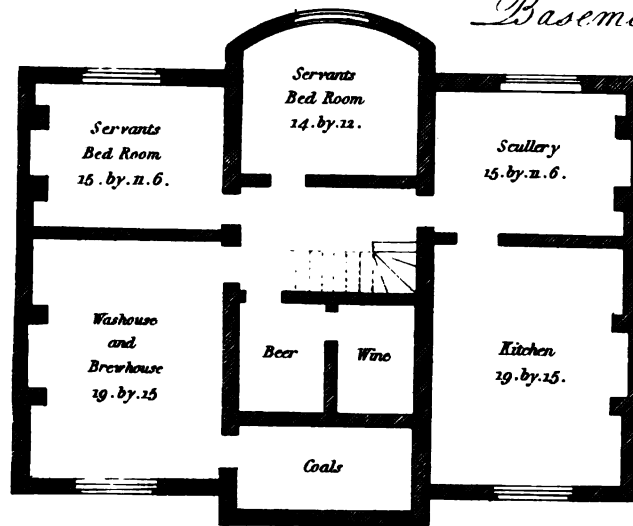
Plate 10.



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*Basement Floor.*



*Ground Floor.*

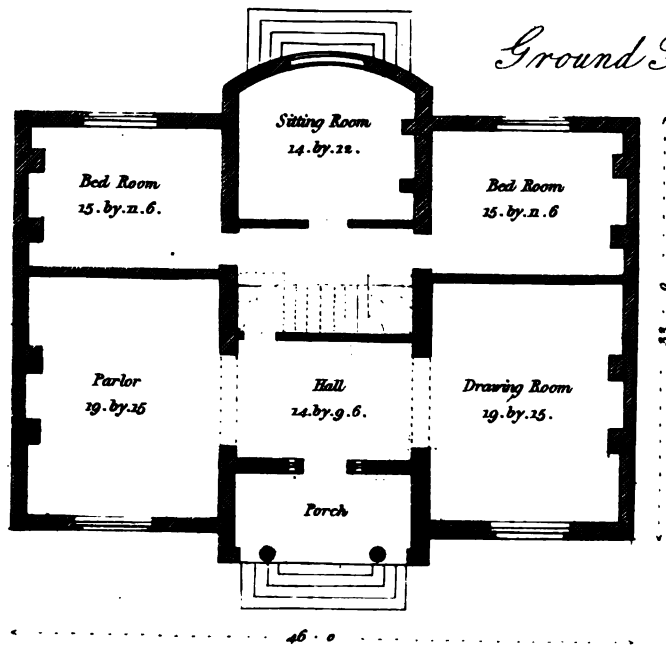




Plate 12.

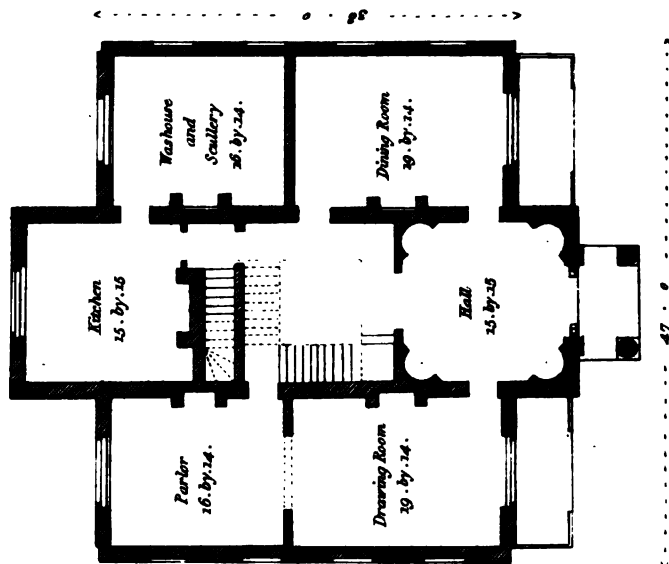


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*Ground Plan.*



*Chamber Plan.*

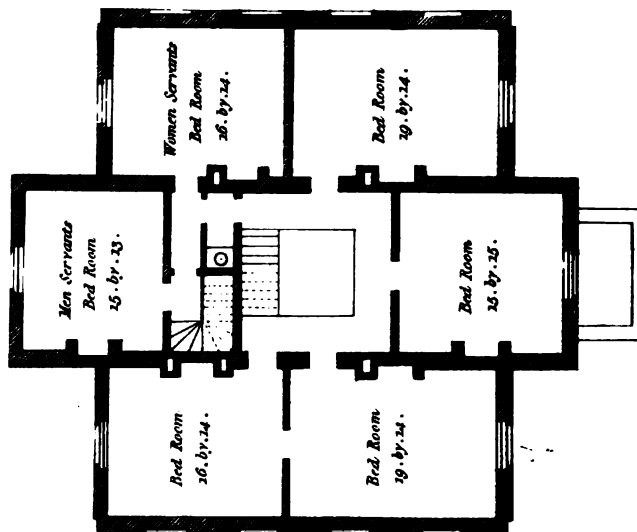




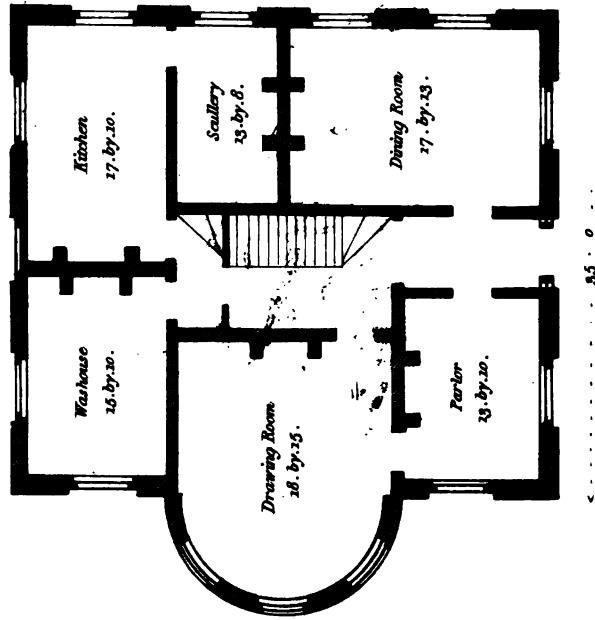


Plate 14.

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Ground Plan.



Chamber Plan.

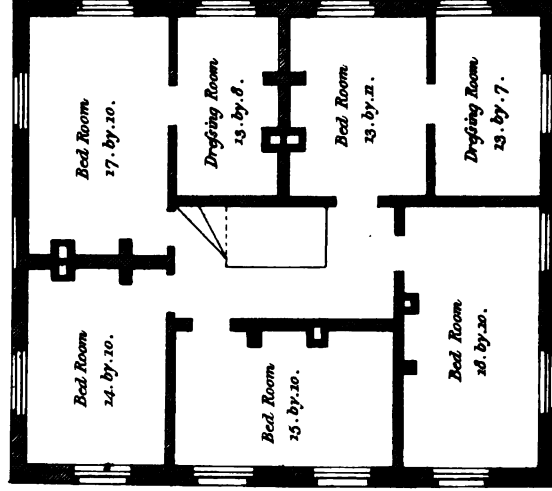






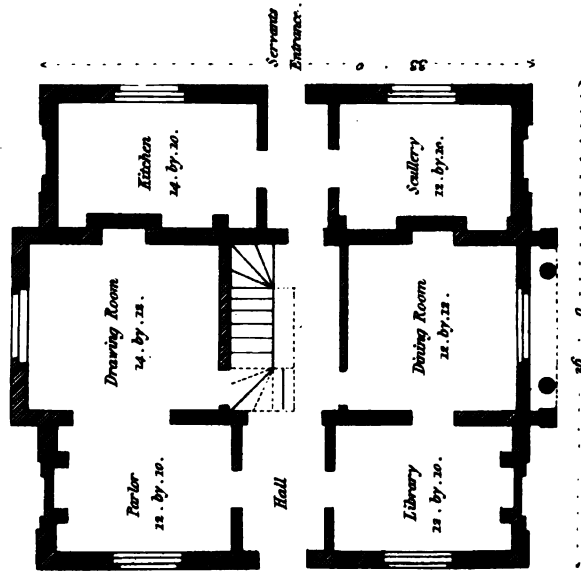
Plate 16.

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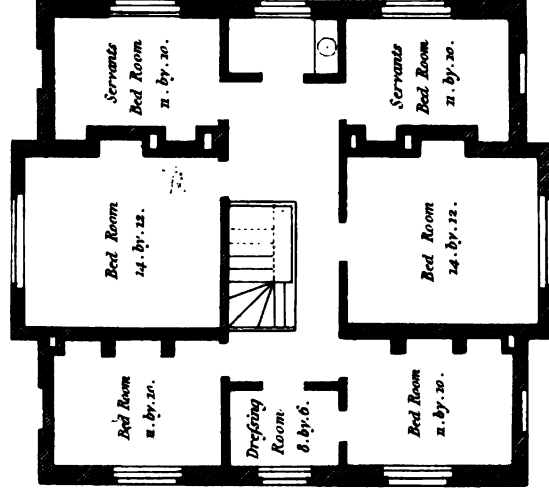




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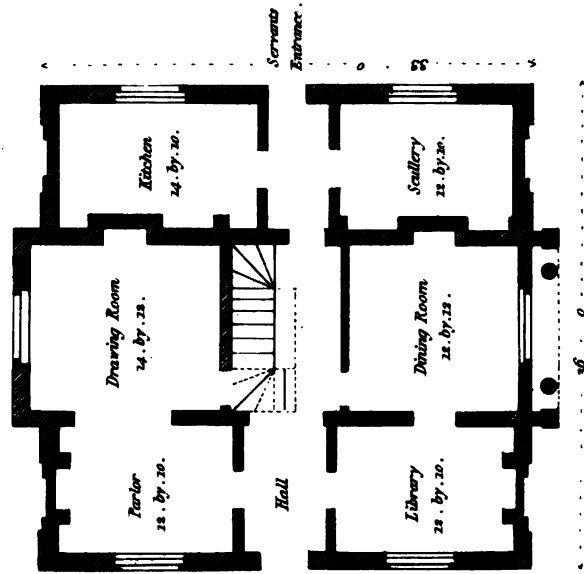


Chamber Plan.





Ground Plan.



Chamber Plan.

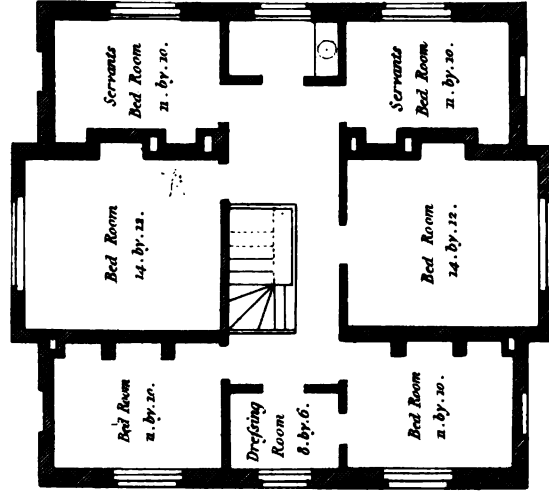




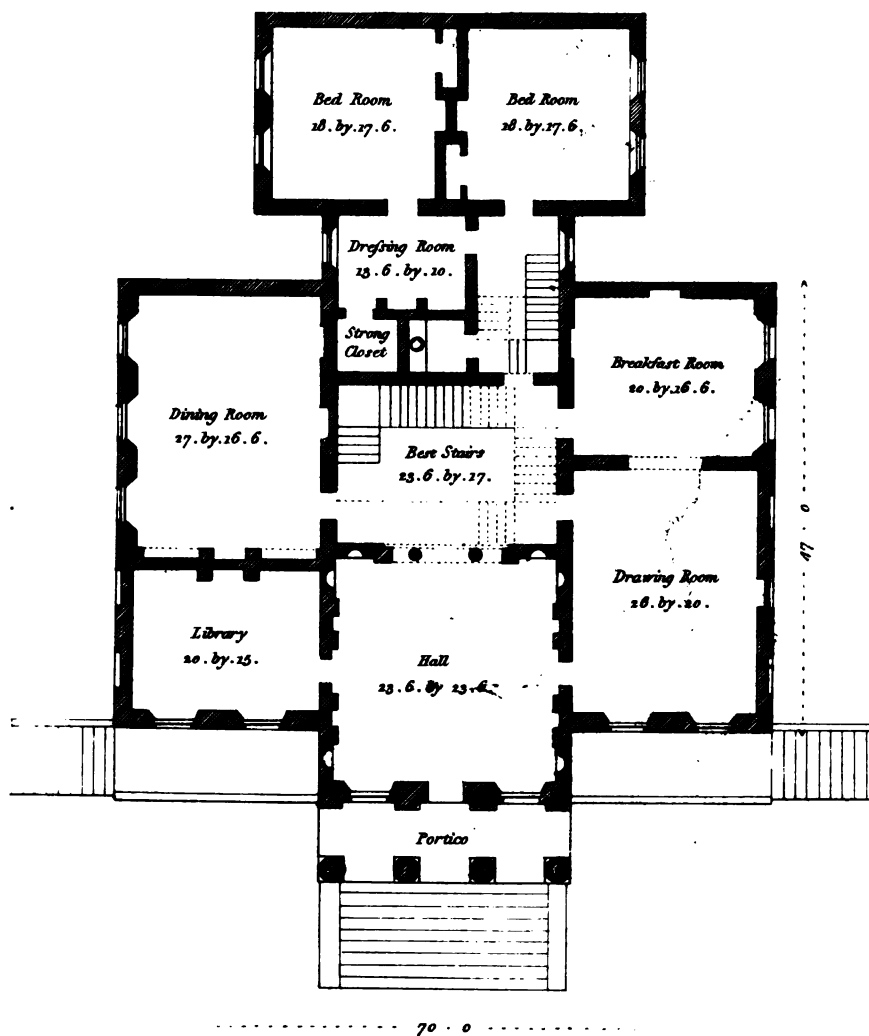


Plate 78.

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# *Ground Plan.*











*Ground Plan.*

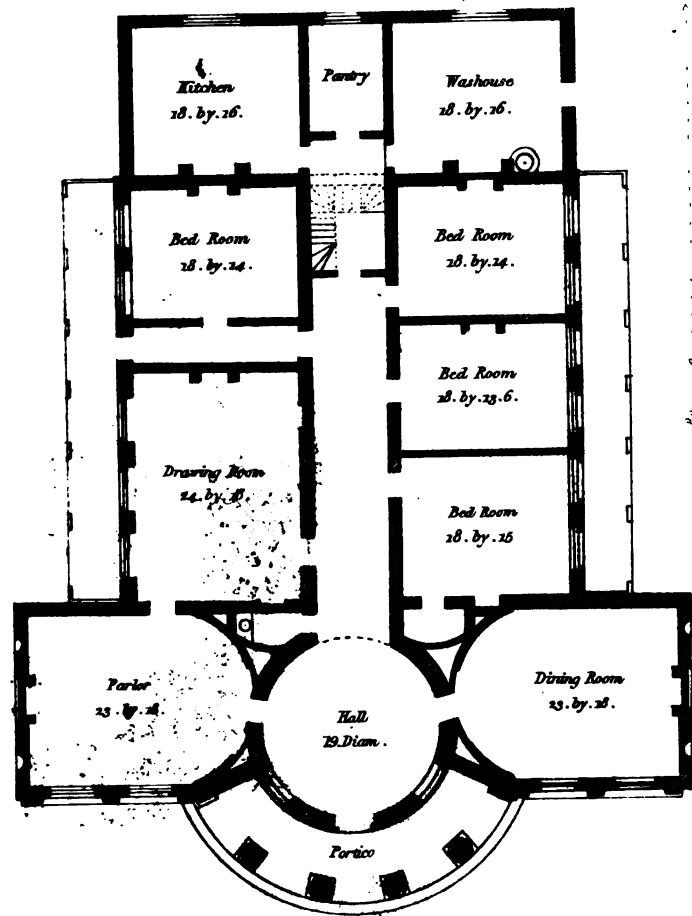






Plate 24.

... .., *Indus*, by J. Taylor. 39 figs. 1840.



*Ground Plan.*

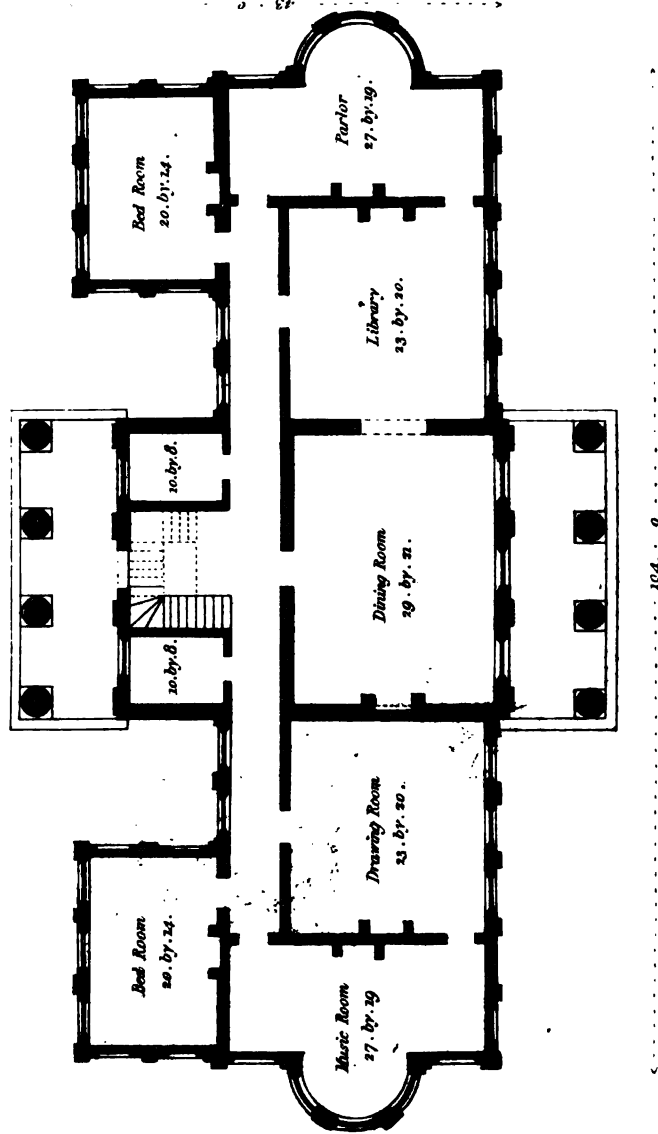








Plate 24.

London, Published by J. Taylor, 59, High Holborn.









